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With my thesis, I have attempted to find a multimedia-oriented approach to musical composition that simultaneously presents a number of possible interpretations and allows for listeners to create their own. *Tarrare: Consumption Studies* explores a discursive space created around Tarrare, an eighteenth-century polyphagist, through instrumental music, electronic sound, spoken text, and moving image. I collaborated on many of the texts with Jensen Suther.

This thesis also examines media theories that aim to address the relationships between different facets of multimedia creation and experience, particularly intermedia (a concept from Fluxus artist Dick Higgins that examines collisions between different art forms), hypermedia (a phenomenon particularly common on the Internet where different elements are explicitly linked together to form non-linear experiences), and metamedia (a process that relies on technology to take old media and rework the material into new media).

I provide the text of the narration (Appendix A) and a score of the instrumental work (Appendix B).

INTERMEDIA, HYPERMEDIA, AND METAMEDIA IN  
*TARRARE: CONSUMPTION STUDIES*

by

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Approved by

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## APPROVAL PAGE

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## TABLE OF CONTENTS

	Page
CHAPTER	
I. INTRODUCTION .....	1
II. BIOGRAPHICAL INFORMATION ON TARRARE .....	2
III. <i>TARRARE: CONSUMPTION STUDIES</i> .....	6
IV. INTERMEDIA, HYPERMEDIA, AND METAMEDIA .....	10
V. CONCLUSIONS.....	15
BIBLIOGRAPHY .....	16
APPENDIX A. NARRATION TEXT OF <i>TARRARE: CONSUMPTION STUDIES</i> .....	18
APPENDIX B. SCORE OF <i>TARRARE: CONSUMPTION STUDIES</i> .....	25

## CHAPTER I

### INTRODUCTION

With my thesis, I have attempted to find a multimedia-oriented approach to musical composition that simultaneously presents a number of interpretations and allows for listeners to create their own. *Tarrare: Consumption Studies* explores a discursive space cued by an eighteenth-century French medical oddity through instrumental music, electronic sound, spoken text, and moving image; I worked on many of the texts with Jensen Suther, a friend and frequent musical collaborator.

Although much of my training is as an instrumental composer and electronic musician, my conception of the piece was of a work that presented overlapping media without forcing a hierarchical audience experience; spectators should be free to hear, watch, or read whatever they find the most salient.

Chapter II gives basic biographical information on Tarrare himself, the French polyphagist that provides the framework for the composition; Chapter III provides more thorough details about the piece itself; and Chapter IV discusses multimedia theories that may give some insight into both the creative and experiential processes.

## CHAPTER II

### BIOGRAPHICAL INFORMATION ON TARRARE

Tarrare was born near Lyon, France in the early 1770s.<sup>1</sup> He quickly developed an insatiable appetite; despite weighing only one hundred pounds as a teenager, he was able to consume one-quarter of that weight in raw beef within a twenty-four-hour period.<sup>2</sup> Unable to find relief for this constant hunger, he left his parents as a teenager; traveling with a group of thieves and prostitutes, he began to give street performances where he would swallow stones, corks, live animals, or entire apples one by one.<sup>3</sup> He later became known for performances where he would swallow snakes or eels, crushing the head and then swallowing the animal whole.<sup>4</sup>

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<sup>1</sup> “Tarrare” is the man’s only remaining title. It may be a given name, a surname, or perhaps a nickname chosen to mock his excessive flatulence (from the French expression “bom-bom tarare,” used to describe explosions). See Jan Bondeson, *The Two-Headed Boy, and Other Medical Marvels* (Ithica, NY: Cornell University Press, 2004), 275.

<sup>2</sup> “Polyphagism,” in *The London Medical and Physical Journal; Containing Original Correspondence of Eminent Practitioners, and the Earliest Information on Subjects Connected With Medicine, Surgery, Chemistry, Pharmacy, Botany, and Natural History*, edited by T. Bradley, Samuel Fothergill & William Hutchinson, vol. 42 (July–Dec. 1819), 203. Much of this material is adapted from the French account given by George Didier, Baron Percy, in “Mémoire sur la polyphagie”, *Journal de médecine, chirurgie, pharmacie*, no. 9 (Oct./Nov. 1804), 90–99.

<sup>3</sup> Bondeson, 276.

<sup>4</sup> “Polyphagism,” 204.

After moving to Paris in 1788, Tarrare was caught by the spirit of French Revolution and joined the army. Even on quadruple rations, however, he was unable to be sated, and was forced to scavenge garbage for scraps and hunt stray cats and dogs.<sup>5</sup> Falling prey to starvation-induced exhaustion, he was taken to the hospital and introduced to Dr. Courville and (more importantly) George Didier, Baron Percy, a military surgeon who encountered Tarrare several times throughout his life and discussed the case in his memoirs.<sup>6</sup> From these writings, we are given the most accurate physical descriptions of Tarrare's person:

His cheeks were sallow, and furrowed by long and deep wrinkles: on distending them, he could hold in them as many as a dozen eggs or apples. His mouth was very large; he had hardly any lips; he had all his teeth, the molares were much worn away, and the colour of their enamel streaked like marble; the space between the jaws, when they were fully separated, measured about four inches: in this state, with the head inclined backwards, the mouth and œsophagus formed a rectilinear canal, into which a cylinder of a foot in circumference could be introduced without touching the palate. ... He often stank to such a degree, that he could not be endured within the distance of twenty paces. He was subject to a flux from the bowels, and his dejections were fetid beyond all conception. When he had not eaten copiously within a short time, the skin of his belly would wrap almost around his body. When he was well satiated with food, the vapour from his body increased, his cheeks and his eyes became of a vivid red; a brutal somnolence, and a sort of hebetude, came over him while he digested. He was in this state troubled with noisy belchings, and made, in moving his jaw, some motions like those of deglutition.<sup>7</sup>

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<sup>5</sup> Bondeson, 276–7.

<sup>6</sup> Ibid., 281.

<sup>7</sup> “Polyphagism,” 205.

After subjecting Tarrare to a number of studies and tests of skill, the French military considered using his “talents” in military operations (Jan Bondeson writes that Napoleon himself may have been present as these plans were formed).<sup>8</sup> Tarrare swallowed a small wooden box with a message inside and crossed into enemy territory to deliver the missive undetected (albeit somewhat messily, given the biological nature of its concealment). Unfortunately, Tarrare spoke only French and was unable to evade being discovered; after being captured by the Prussian army, however, it was discovered that the message he had swallowed was only a trial run and contained no useful information. After threatening to execute the failed spy, the bemused (and disgusted) enemy forces sent him back across the border.<sup>9</sup>

Tarrare encountered Professor Percy at least twice more; on the first of these occasions, he was again being studied in a hospital—eating used bandages in an attempt to stay fed—before becoming the prime suspect in the disappearance of a fourteen-month-old toddler and being forced to flee the region.<sup>10</sup> They met again at Tarrare’s request, four years later, as he was nearing death; he had swallowed a golden fork two years earlier and was convinced that the unpassed utensil was killing him. About a month later, Tarrare succumbed to exudative diarrhea; no fork was ever found.<sup>11</sup> Of the patient’s corpse, Percy wrote:

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<sup>8</sup> Bondeson, 277.

<sup>9</sup> Ibid., 278.

<sup>10</sup> Ibid., 279.

<sup>11</sup> Ibid.



His body, as soon as he was dead, became a prey to an horrible corruption. The entrails were putrefied, confounded together, and immersed in pus: the liver was excessively large, void of consistence, and in a putrescent state; the gall-bladder was of considerable magnitude; the stomach, in a lax state, and, having ulcerated patches dispersed about it, covered almost the whole of the abdominal region.<sup>12</sup>

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<sup>12</sup> “Polyphagism,” 204.

### CHAPTER III

#### *TARRARE: CONSUMPTION STUDIES*

As compelling as this narrative may be in its depiction of Tarrare's tragic monstrosity, I was not interested in creating a traditionally plot-based work.<sup>13</sup> Instead, I imagined an alternate universe where Tarrare's story served almost as a creation myth; just as themes of love, betrayal, and death can be found throughout mythology, literature, and film, I considered a world that relied on themes of consumption, absorption, accumulation, and biological digestive processes. In this context, I am not required to tell the polyphagist's story—we *have all already learned it*.

The newfound significance of Tarrare in this invented universe—a near-omnipresence—also creates new interpretations of real-world events. The coincidental naming of *Tarare* (an opera composed in 1787 by Antonio Salieri) and Tarrare (a British racehorse from the 1820s) gain new relevance; an electronic pop band I performed in with my *Tarrare* collaborator Jensen Suther, Bole, must also be reconsidered as an echo of the digestive term *bolus*.

Much of the composition draws its materials from this conceptual punning: the initial and final movements are deconstructions of the first and last page of Salieri's opera, and the second movement's text alternates between adaptations of contemporary

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<sup>13</sup> Britain's Wattle & Daub Figure Theatre coincidentally began work on a "Chamber Opera for Puppets" titled *The Depraved Appetite of Tarrare the Freak* around the time that I first encountered the material.

material written about Tarrare the racehorse and Tarrare the polyphagist. Other material is more directly referential towards the digestive processes that defined Tarrare's existence—stomach gurgles are used as electronic percussion samples, the beeping of an X-ray machine during an esophageal study provides the foundation for the second movement, and the harmonic and rhythmic processes of the third movement mimic the reductionism inherent in the chewing and swallowing of food.

Even when focusing directly on Tarrare-the-man, Suther's texts are framed from different angles. The first and last texts are meditative poems, while the long discursive text that dominates the fourth movement uses Tarrare's affliction as a catalyst for a discussion of the role of myth and interpretation in contemporaneous German bourgeois society. The third movement contains the most literally biographical material in the entire composition; despite being framed as a series of semi-cryptic aphorisms, each scene is taken directly from Tarrare's life.

In composing *Tarrare: Consumption Studies*, I was determined to create an all-encompassing work *about* this invented "meta-Tarrare." I combined relevant field recordings (digestive sounds), compositional processes that simulate biology (the chewing and swallowing of food), and biographic material (Suther's texts) with a variety of sources that are connected only by coincidence. In this way, I was very much inspired by Gavin Bryars' indeterminate composition *The Sinking of the Titanic* (1969), which similarly incorporates Morse code rhythms, field recordings of icebergs, hymns played on the voyage, interviews with survivors, and large-scale structures influenced by the

boat's design.<sup>14</sup> Bryars' massive amount of preliminary research is as much a part of the piece as any of the musical material; in a conversation with Michael Nyman, he mentioned that "the phenomena that a piece exhibits are of less interest than, as with most pieces, that which is logically prior to the piece" and that his "research, detection, deduction, speculation, assemblage of materials" create a type of "mutable music."<sup>15</sup> Likewise, the contexts that *Tarrare: Consumption Studies* explores, creates, and suggests are as significant as the music and visuals that the work presents directly to the audience.

Bryars wrote that his research-driven pieces were "interesting not only because of their aural effect (which may or may not be considerable) but also because of what they... imply and... contain."<sup>16</sup> However, he stressed that the connections he made were "logical and hence necessary rather than literary, political, social, situational, and hence tangential."<sup>17</sup> In contrast, *Tarrare: Consumption Studies*, is deliberately tangential; with the exception of the biographical material and perhaps the biological elements that Tarrare's affliction suggests, virtually every implication—horses, opera, poetics—is meant to be considered *alongside* the man the piece is ostensibly discussing rather than as a consequence. Unlike Bryars' research on the Titanic, which starts with the ship and then examines individual aspects of its voyage, *Tarrare: Consumption Studies* is

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<sup>14</sup> Gavin Bryars, *The Sinking of the Titanic*, in *Soundings* 9 (Berkeley, CA: 1975).

<sup>15</sup> Michael Nyman, "Gavin Bryars 1971 Michael Nyman 1975," *Soundings* 9.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

constructed non-hierarchically; the unseen meta-Tarrare theoretically contains all of these elements, but is never presented as a single figure for the audience to comprehend.

In this way, the viewer's interpretation is subject to which text, images, and music are experienced at any given time. Depending on where her focus has fallen, an audience member may consider the piece to be “about” a particularly hungry racehorse, a fictional character in German literature, or simply a series of abstract texts set to music—and none of these is incorrect or superior to any other. Therefore, both the breadth of the conceptual content and the array of multimedia elements (discussed in Chapter IV) is meant to create a space that does not demand one understanding but allows for any experience to be valid and effective.

## CHAPTER IV

### INTERMEDIA, HYPERMEDIA, AND METAMEDIA

As the twentieth century delivered new technologies and modes of combining the traditionally distinct arts of music, motion, text, and visuals, new terminology became necessary to explain the concepts being explored. Gathered under the umbrella term of *multimedia*, I have considered three distinct articulations of this phenomenon: Dick Higgins' *intermedia*, developed in the 1960s in response to Dada and Fluxus artists who crossed artistic boundaries; *hypermedia*, a process developed to link different pieces of media together (realized most successfully on the Internet); and *metamedia*, a theory developed by Lev Manovich to describe the mapping of new media onto old media.

In 1966, Dick Higgins wrote an essay on what he termed "intermedia," a movement he perceived among his colleagues that ignored (or deliberately destroyed) the boundaries established by previous artists, audiences, and critics.<sup>18</sup> These pieces could combine music and philosophy (as in works by John Cage and Philip Corner), music and sculpture (Joe Jones' percussion-playing automata), or conceivably even painting and shoes (although Higgins is unable to provide any examples).<sup>19</sup> He viewed the development as a way to escape from the "confines" of Pop and Op Art, which he claims

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<sup>18</sup> Dick Higgins, "Intermedia," *Something Else Newsletter* 1, no. 1 (Something Else Press, 1966), 4.

<sup>19</sup> Ibid.

perpetuate a compartmentalization that no longer applies to “the dawn of classless society”—an era he may have anticipated too optimistically.<sup>20</sup> Even as the concept of intermedia approaches the half-century mark, however, it remains useful for contemporary theorists; in discussing the role of new media in culture, Ken Friedman writes that intermedia remains useful “because it emphasizes conceptual clarity and categorical ambiguity”—although its constituent parts are often part of the classical “old media” structures of painting, theatre, sculpture, and so on.<sup>21</sup>

Ted Nelson created the term “hypermedia” (alongside “hypertext,” the first half of the URL prefix “http://”) in the early 1960s to describe structures that could move non-linearly, making “multidimensional” links between objects that could branch off as necessary (as opposed to the alphabetical ordering within a dictionary or office filing cabinet).<sup>22</sup> Importantly, hypermedia is not concerned with the objects it contains; rather, it measures the degrees of connectedness *between* those objects. For decades, realizations of hypermedia were contained to speculative fiction or limited software experiments like Apple’s *HyperCard* (1987). However, the rise of the Internet in the 1990s and the next decade’s move toward audiovisual elements has cemented hypermedia’s role in the technological experience.

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<sup>20</sup> Ibid., 1–2.

<sup>21</sup> Ken Friedman, “Intermedia: Four Histories, Three Directions, Two Futures,” in *Intermedia: Enacting the Liminal*, edited by Hans Breder (Dortmund, Germany: University of Dortmund Press, 2005), 57.

<sup>22</sup> Yvonne Spielmann, “History and Theory of Intermedia in Visual Culture,” in *Intermedia: Enacting the Liminal*, 134.

More recently, critical theorist Lev Manovich has defined “metamedia” as a software-oriented way of “mapping” old media onto new media.<sup>23</sup> Manovich gives some examples of these remaps: time to space, 2D to 3D, sound to image, and so on. More specifically, he mentions software that “transforms” digital video into a “matrix of still images, each image representing a single shot” (of course, film and video already consist of a series of still images; one imagines that this software does more than split frames).<sup>24</sup> For Manovich, the other defining feature of metamedia is its use of “both language and metalanguage”—its original “old media” content and some new framework for changing that content.<sup>25</sup>

My composition, *Tarrare: Consumption Studies*, draws from all three of these and yet cannot be considered as wholly belonging to any one approach. While its combination of visuals, text, music, and sound corresponds to Higgins’ boundary-crossing intermedia theory—particularly considering my role in creating each component—each element is often cloistered away from the others. Significantly, the music is generally not synchronized with the other elements; as Higgins wrote about (non-intermedia) opera, the problem is that “we know what is the music, what is the text,

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<sup>23</sup> Lev Manovich, “Understanding Meta-media,” in *Critical Digital Studies: A Reader*, edited by Arthur and Marilouise Kroker (Toronto: University of Toronto Press, 2008), 106.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid., 107.



and what is the mise-en-scène.”<sup>26</sup> Further, while I initially considered a more technological performance that allowed audience members to use Web-connected devices to explore my research materials while experiencing the piece, I settled on a composition that is not explicitly interactive—although listeners’ attention and conclusions are free to shift during the performance, they are essentially given the composition once, all the way through, from the beginning to the end. A truly “hyper” experience would perhaps allow for more distinctly individual branches. And again, Manovich’s software-driven metamedia theory has little in common with the materials used in *Tarrare*. Although I remix a variety of “old media” sources, mappings are generally made between like forms—the opera is made into new musical material, videos are presented as videos, and so on (one exception is perhaps the incorporation of Morse code rhythms in the percussion part, a technique used by Bryars in *The Sinking of the Titanic*).

Distinguishing between performative elements and the compositional process allows for further inter/hyper/metamedia interpretations. I knew from the earliest creative stages that the work was to consist of multiple media—text, music, electronics, and video—and that the components would not necessarily correspond to each other all the way through (the video-text relationship is perhaps the clearest instance of intermedia, as the general role of the video is to present the spoken text in a visually interesting way). Much of my research was done through the exhaustive hypermedia opportunities provided by Wikipedia pages and YouTube sidebars, both of which provide a fairly low signal-to-noise ratio (Wikipedia’s “disambiguation” links, for example, led

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<sup>26</sup> Dick Higgins, *Horizons: The Poetics and Theory of Intermedia* (Carbondale, IL: Southern Illinois University Press, 1984), 16.

me to read about the opera, racehorse, and French town that were homonymic with Tarrare; YouTube suggested a number of videos about swallowing fetishes as I was searching for footage of medical studies). More abstractly, the piece at large is a metamedia “mapping” of large-scale compositional concepts—the “meta-Tarrare” outlined in Chapter III—to smaller-scale performative elements.

## CHAPTER V

### CONCLUSIONS

This document has sought to explain the material and goals of *Tarrare: Consumption Studies*, as well as introducing a number of multimedia theories that help to inform its creation. As I move from an academic degree program into the openness of an unbounded art world, I hope to continue to focus on multimedia work with a particular emphasis on the various relationships discussed in Chapter III (with or without music as a primary element). Although the disconnectedness of *Tarrare: Consumption Studies* was an intentional component of the composition, I hope to improve the cohesion within further pieces—both horizontally (between movements) and vertically (between multimedia elements).

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## APPENDIX A

### NARRATION TEXT OF *TARRARE: CONSUMPTION STUDIES*

**texts for movements 1, 3, 4, and 6 written by Jensen Suther**  
**text for movement 2 written by Jonathan Wall**

#### **1. Prologue: A Signified Turned Inside Out**

By starting with the words themselves,  
which sign the gaps in air,  
which loose or lose the sense  
their wooded interior snares, we hear  
the canopy, the susurrus of trees,  
the airy trace of dense essence  
entrapped by diaphragm of tympan. Or perhaps  
an early knell, the sign whose voice is death:  
A signified turned inside out, its spine  
a swelling ridge, displays its bones and creaks,  
reveals, as rachis, its only function,  
as armature, as framework, of the drift.

„Produktion der Leiche ist, vom Tode her betrachtet, das Leben”  
— from Walter Benjamin, Ursprung des deutschen Trauerspiels.

#### **2. Esophagography: The Doncaster St Leger 1826 / An Horrible Corruption**

Tarrare  
was winner of the  
Doncaster Saint Leger 1826,  
beating Mulatto and Bedlamite in a field of 27 horses,  
thereby proving himself  
the best horse of his year.

His mouth is very large;  
he has hardly any lips;  
he has all his teeth;  
the space between his fully separated jaws measures about four inches;  
the mouth and esophagus form a rectilinear canal,  
into which a cylinder of a foot in circumference could be introduced.

Tarrare  
is 16 hands 1 inch high,  
bay, with black legs, free from white;  
he is lengthy,  
with great muscular racing powers,  
and sound constitution.

When he is well satiated with food,  
the vapor from his body increases,  
his cheeks and his eyes become of a vivid red;  
a brutal somnolence,  
and a sort of hebetude,  
come over him while he digests.

Experienced judges  
allow  
Tarrare  
to be an invaluable  
cross  
with South country mares.

His body,  
as soon as he dies,  
becomes a prey to an horrible corruption;  
the entrails are putrefied,  
confounded together,  
and immersed in pus.

### **3. Gnathology (Mastications I-IV; Deglutition)**

I. One can imagine, then, issuing from the dark corner of a dimly lit tavern, the grotesque sounds of a terrifying voracity: a sallow face, its unctuous shine piercing even the shadows in which Tarrare, hiding, gorges on moldy entrails, butcher's scraps, and a large rat that, having scented the rotten food, dared to approach.

II. Like that of a pregnant woman, his distended stomach – full of fur and skin, small creatures, some even still alive – resembles the symbol: his threadbare appearance, his dull, but vaguely melancholic, countenance, as well as the distension itself, bear witness to the pain of a consumption that, never ending, subordinates to itself all spirit, all mind.

III. As a group of French generals stood watching, their interest piqued by the rumors of an insatiable monster, Tarrare swallowed a wooden box containing secret military documents, only to reproduce the small container, which remained intact, again just moments later. While the box protected the secret papers, they attained encryption in Tarrare, the body itself repurposed as an expressionless signifier.

IV. As if his esurience were the eighteenth-century caricature of mythic fate, Tarrare's tragic existence culminated in a painful, enigmatic death: unable to move from his bed in a hospital ward in Versailles, Tarrare demanded a powerful laxative that would dislodge from his bowels a golden fork consumed years earlier. He died a month later, from purulent diarrhea, and the pathologist, whose discoveries included an enlarged liver and distended gallbladder, found no sign of the fork, in the form of which, it would seem, Tarrare had sublimated the whole of his misfortune.

#### 4. "Corpus"

In a certain sense, the story of Tarrare exemplifies a kind of resistance, a particular species of critique, refusing as it does to admit of simple interpretation, fast and easy construals. His was a death that simply expired: it did not live on, it was not absorbed into a greater economy of meaning. A French medical journal, in an article on so-called "extraordinary cases," made recourse to Latinate hyperbole to account for this life so utterly determined by exorbitance, excess: *Quod urbibus esse, / Quodque satis poterat populo*. That a medical scholar need invoke a Roman poet to make the story of Tarrare comprehensible is symptomatic: one discourse and one language forced to seek the resources of another. It is an invocation that functions as resistance to resistance, that proceeds as if the name "Tarrare" signified more than a putrescent curiosity and could be redeemed by poetic language alone.

But the text of his life – since we deal here not with the flesh and blood of existence but with the *writing*, the dead letters, of myth and reception – it plays a role in a larger discourse that overcomes all resistance, that articulates the negation of resistance as such: that of philosophical idealism. Extricated from this discourse, however, the *corpus* of Tarrare – and this will be our thesis – is *allegory*, a trope whose reputed banality and inexpressiveness necessitate a further elaboration of the concept.

In Walter Benjamin's famous study of German Baroque drama, the *Trauerspiel*, he sets out to recover the concept of allegory from centuries of disparagement and misinterpretation. Against earlier critics of the Baroque, Benjamin claims that, far from being a merely accidental relation between concept and image, allegory is a legitimate expressive figure: "allegory [...] is not convention of expression, but expression of convention" (175). History, the eternal passing-away of nature, sediments as the allegorical, mythic image, which, when interpreted, comes to express the suffering of the nature that has ossified within it. Or in other words, history comes to a halt, its contents rigidifying, appearing as natural, eternal and necessary, as if conjured by fate, and the



allegorist, who delights in such decay, arranges the lifeless objects into a scene, an etiolated *tableau*. As Benjamin strikingly puts it: “In allegory the observer is confronted with the *facies hippocratica* of history as a petrified, primordial landscape. Everything about history that, from the very beginning, has been untimely, sorrowful, unsuccessful, is expressed in a face – or rather in a death’s head” (166). Interpretation of the allegorical structure, then, reveals its transitoriness, that the most sclerotic, natural-seeming phenomena cannot resist the law of succession, the movement of history. Therefore, allegory is expression by way of non-expression: its meaning is the absence of meaning. Yet this account, general and historical up to this point, has local significance as well: bereft of all “classical proportion, all humanity,” the hardened landscape of allegory also raises the crucial question “of the biographical historicity of the individual” (166).

Crucial, that is, because of Tarrare. What Benjamin identifies as the intertwinement of nature and history in the allegorical figure employed in the *Trauerspiel* applies as well to the mythic individual, and in the case of Tarrare, the allegorical image is the body as such, the organs ingathered under the eternal sign of myth. But in Benjamin’s account of the *Trauerspiel*, allegory is distinguished from a second figure, *symbol*. Unlike allegory, symbol *embodies* meaning: it is not the rigidified, empty landscape, but enlivened nature, the desiccated soil permeated by the sea. Intended meaning is in symbol manifest; conversely, allegory bears no trace of the idea it expresses. When interpreting Goethe’s *Wahlverwandschaften*, Benjamin claims that, in works of art, their symbolic unity, their lively appearance, dissimulates their truth; however, interpretation can fracture this expressive layer: “Only the expressionless completes the work, by shattering it into a thing of shards, into a fragment of the true world, *into the torso of a symbol*” (340, emphasis added). The task, then, is first to dislocate the symbolic unity of the myth of Tarrare, to excavate its torso; and second, to decipher the remaining allegorical image, here composed of ruined bone and tissue, and to recover the historical content it furtively embeds.

### ***I. Symbol***

In the late eighteenth century, in Paris on the eve of the revolution, a crowd surrounds a young vagabond standing in the middle of a square on the Left Bank. With dusk quickly approaching, and the invention of the gas lamps that will eventually illuminate the dark city still forty years away, the indigent youth, realizing how little time he has, impatiently waits for those just on the square’s periphery to draw nearer, to join the steadily growing throng. The crowd finally settled, the performer anxious but grinning, vaguely hungry as he is wont to be—he ascends the two stairs to a makeshift stage, crudely constructed from fruit crates, and motions to a darkly-clad figure who, standing just behind the platform, his face shadowed by a tattered top hat, has slung over his right shoulder a kind of haversack, a small satchel that appears to move, to be animate and alive, and from which emits, one seems to hear, the muted cries of a captive animal, shrill screams whose defeated shrillness only serves to intensify, in the minds of some sympathetic observers, the feelings of terror the condemned creature struggles to convey.

But after this perverse stagehand passes the bag to the performer, and it becomes obvious that, whatever it may be, its content will have a role to play in the act at hand, even those repelled stand transfixed, unable to tear themselves away from the scene unfolding before them.

First, by way of his anomalously broad throat, he devours several whole apples, much to the amusement of the cheering crowd. But mindful of his abdomen's limits, he quickly proceeds to the next part of the performance, swallowing an audience member's cheap pocket watch and then promising, vulgarly, only half in jest, to reproduce it shortly. How delightful, wonderful! Everyone applauds this excellence, this bodily poetics: within a magnificently abyssal stomach, one man's seemingly endless bowels, the drab world of dead, useless objects, of dull things and boring *trouvailles*, comes to life, appears beautiful, significant, restored. A loud noise suddenly pierces the air and silences the crowd, what sounds like a small explosion coming from the stage. But confusion promptly gives way to hysterical laughter, as the performer, slightly embarrassed by his impressive flatulence, is wittily named by his raucous observers, after a French expression for celebratory explosives: *Il est appelé Tarrare!*

The now still and quiet haversack has been forgotten, so that its reintroduction by Tarrare, who is working to untie it, sets the crowd murmuring. A darkening sky and gibbous moon – its barely-observable cratered surface hanging gloomily over the square, not unlike a mournful face watching helplessly as some quiet tragedy occurs – witness the emergence of what the small bag has concealed, a feral cat, which, seeming wounded and disturbed, lacking all feline elegance and thus appearing remarkably incongruous with itself, as if this creature had accidentally awoken as the wrong species, is whisked up by Tarrare, who slowly moves the unfortunate creature toward his dirty mouth...

## ***II. Allegory: Natural History of Tarrare***

In the notebooks for Adorno's work toward a theory of musical reproduction, he elaborates a notion of the "x-ray image," which is to be realized through the process of interpretation. The artwork in itself, Adorno claims, extricated from its reception and the various contexts in which it is embedded, is—as pure abstraction—utterly opaque, uninterpretable; rather, true interpretation, the production of the x-ray image or probing of a work's subcutaneous depth, grasps it not as a thing in-itself, essentially unchanging and immutable, but as a complex of ever-shifting relations, an object shaped and developed by its reception and whose objective truth lies in the non-intentional social content it has come to bear. "It is the innermost nature of true interpretation to contribute to the death of its object" (*Towards a Theory of Musical Reproduction* 210). In interpretation, the object becomes self-critical, threatening itself with its own collapse, just as the truth of the allegorical object—described in the introduction—consists in its disintegration: the interpreter, then, treats the aesthetic object as allegory. In the case of Tarrare, the x-ray image rendered by interpretation will eliminate the mythic shell

wrapping his narrative and thereby lay bare the contents of the stomach of a polyphage. To commence this autopsy, then, this postmortem work on the body of a mythic figure, I will invoke the scene of his death.

After a brief and disastrous stint as a secret agent in Napoleon's army, having been recruited for his adeptness at storing large objects in his stomach, Tarrare took refuge in a military hospital, where doctors sought, albeit unsuccessfully, to cure him of his extreme insatiability. On multiple occasions, he was caught feeding on cadavers in the hospital morgue; finally, following the unexplainable disappearance of an infant from its crib, as the primary suspect, Tarrare was forced to flee. He vanished and was not seen again until nearly four years later, when, in the final stages of tuberculosis, and in dire need of help, he appeared at a hospital in Versailles. Feverish and unable to move, the delusional man complained constantly of a gold fork that was apparently blocking his intestinal canal, and demanded a purgative potent enough to flush it out. Nearly a month later, after a prolonged episode of near-constant purulent diarrhea, Tarrare's organs began to fail, and he died within a few days. Since no one else was willing to autopsy the rapidly decaying corpse, the hospital's chief surgeon volunteered, mostly out of curiosity. But he could not locate the gold fork, which, in some sense, perhaps a fantastic one, had been Tarrare's final meal.

That the only remnant of Tarrare, the only fragment exempt from the laws of decomposition and decay, was a non-existent fork, is significant: it reveals the limits of myth. What could not be digested, simply absorbed into the narrative of Tarrare, points up the limits of the process of absorption. The unreality of the fork, its existence as delusion, idea, indicates that the unquenchable desire motivating this polyphage, the motor of his being, is inassimilable to the idealist narrative of total identity: it sticks in the craw of the subject of idealism. While Tarrare's material condition was presumably real, since it was documented and described by the medical community, the myth of Tarrare, the dream of the absolute, unconditioned subject, is belied by the one fiction to which his condition gave rise: the illusion of the fork, the fear of the indigestible, what Fichte once called the *Anstoß*, or the irrational not-I. The nineteenth century's myth of the absolute, free individual, proximately made real by the bourgeois subject whose rights were thought to be indubitable, remains myth: the narrative of Tarrare, redeemed by critique, demonstrates its limits.

## **5. Bolus**

(no text)

## **6. Finale: A Spirit Disfigured**

Tarrare,  
A petrified intelligence,  
An atom absolute,

Nurtured by  
The golden fork  
Of plenitude,

Constitutionally certain of  
The way embouchure  
Works the earth,

Tarrare dreams nature  
With his body, hypertrophic  
And ill at ease,

Having in his unfreedom  
Grasped freedom  
With the canon of the spine;

Having through absorption,  
That corporeal technology,  
Achieved the identity  
Of identity and non-identity.

Tarrare,  
Spirit disfigured,  
Essay of life,

Arrays in paragraphs  
Apples, beautiful birds,  
Putridity as such, his chest its *a priori*;

*Verneint um zu wirklich zu werden,*  
To attain interlinear fulfillment,  
The synthesis constitutive of cognition.

Tarrare thought:  
A beauty of nature is  
A beautiful thing;

The beauty of art is  
A beautiful representation of a thing,  
But impalpable, indigestible.

## APPENDIX B

### SCORE OF *TARRARE: CONSUMPTION STUDIES*

This is a Transposing Score.

**Duration:** 22 minutes.

#### **Instrumentation**

Flute

Clarinet in B-flat

Bassoon

Percussion:

Floor tom

Snare drum

Hi-hat

Glockenspiel

Marimba

Vibraphone

Pitched/unpitched metals (played with metal beater):

Glockenspiel G key

Crotale D key

Triangle

Bell tree (played one bowl at a time)

*substitutions may be made; ranges should be similar*

3 Flowerpots (high/middle/low)

Ratchet (**for bassist**)

Kick drum

Piano

Violin

Violoncello

Double Bass

Narrator

Laptop performer (for click track, playback, and live performance)

## Jonathan Wall

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# 1. Prologue

6

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*pp*

*mp*

*pp*

*p* *ff* *p* *ff* *p* *ff*

The musical score is for a piece titled "1. Prologue". It is written for a large ensemble. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), Electric (Elec.), and Speakers (Spkr.). The score is divided into measures, with a measure number "6" at the top left. The Flute part has a measure with a half note and a dynamic marking of *pp*. The B♭ Clarinet part has a measure with a half note and a dynamic marking of *mp*. The Bassoon part has a measure with a half note and a dynamic marking of *pp*. The Percussion part has a measure with a half note and a dynamic marking of *p*, followed by a measure with a half note and a dynamic marking of *ff*, and then a measure with a half note and a dynamic marking of *p*. The Piano part has a measure with a half note and a dynamic marking of *ff*. The Violin part has a measure with a half note and a dynamic marking of *p*. The Viola part has a measure with a half note and a dynamic marking of *ff*. The Double Bass part has a measure with a half note and a dynamic marking of *p*. The Electric and Speaker parts are empty.

1. Prologue

10

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*mp*

*p* *ff* *pp* *ff*



# 1. Prologue

14

Fl. *mf*

B♭ Cl. *pp*

Bsn. *pp*

Perc. *ff* <sup>3</sup>

Pno. *mf* *f* *ff*

Vln.

Vc. *f*

D.B. *f*

Elec. sine tone bass

Spkr.

The musical score is for a piece titled '1. Prologue'. It features a multi-instrument ensemble. The Flute (Fl.) part begins at measure 14 with a melodic line marked *mf*. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts enter with a *pp* (pianissimo) dynamic. The Percussion (Perc.) part has a triplet of eighth notes marked *ff* (fortissimo). The Piano (Pno.) part has a dynamic progression from *mf* to *f* to *ff*. The Violin (Vln.) part has a long, sustained note. The Viola (Vc.) and Double Bass (D.B.) parts have a melodic line marked *f*. The Electric Bass (Elec.) part has a 'sine tone bass' line. The Speakers (Spkr.) part has a short, sharp pulse.

# 1. Prologue

**A**

Fl. *p*

B♭ Cl. *pp*

Bsn.

Perc. *To Glockenspiel*  
*p*

Pno.

Vln.

Vc.

D.B.

Elec. *rhythmic organic/electronic sounds etc.*

Spkr. *begin "A Signified Turned Inside Out," unmetred*

The musical score is arranged in a vertical staff system. It includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), Electronic (Elec.), and Speaker (Spkr.). The Flute part begins with a melodic line marked 'p' (piano). The B♭ Clarinet part begins with a melodic line marked 'pp' (pianissimo). The Percussion part includes a section marked 'To Glockenspiel' and 'p'. The Electronic part includes a section marked 'rhythmic organic/electronic sounds etc.' and 'etc.'. The Speaker part begins with the text 'begin "A Signified Turned Inside Out," unmetred'.

1. Prologue

20

Fl.

B♭ Cl.

Bsn.

Perc.

Glockenspiel

*p*

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

The musical score is arranged in a vertical staff system. The instruments listed on the left are: Fl. (Flute), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Perc. (Percussion), Glockenspiel, Pno. (Piano), Vln. (Violin), Vc. (Viola), D.B. (Double Bass), Elec. (Electric Bass), and Spkr. (Speakers). The score begins at measure 20. The Flute part features a melodic line with eighth-note runs. The B-flat Clarinet and Bassoon parts have similar melodic lines. The Percussion part includes a Glockenspiel part marked with a piano (*p*) dynamic. The Piano, Violin, Viola, and Double Bass parts are mostly silent, indicated by rests. The Electric Bass part has a low, sustained line. The Speakers part is also silent.

# 1. Prologue

23

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*pp*

*p*

*pizz.*

*p*

**B**

The musical score is for a piece titled "1. Prologue". It is written for a large ensemble of instruments. The score is divided into measures, with a measure number "23" at the beginning. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), Electric Bass (Elec.), and Speakers (Spkr.). The Flute part has a measure number "23" and a dynamic marking "pp". The B♭ Clarinet part has a measure number "23" and a dynamic marking "pp". The Bassoon part has a measure number "23" and a dynamic marking "pp". The Percussion part has a measure number "23" and a dynamic marking "pp". The Piano part has a measure number "23" and a dynamic marking "p". The Violin part has a measure number "23" and a dynamic marking "p". The Viola part has a measure number "23" and a dynamic marking "p". The Double Bass part has a measure number "23" and a dynamic marking "p". The Electric Bass part has a measure number "23" and a dynamic marking "p". The Speakers part has a measure number "23" and a dynamic marking "p". The score includes various musical notations such as notes, rests, and dynamic markings.

1. Prologue

26

Fl.

B $\flat$  Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*mf*

*mp*

*mf*

*pizz.*

*p*

The musical score for measures 26-28 of '1. Prologue' is written for a large ensemble. Measure 26 begins with a flute (Fl.) and B-flat clarinet (B $\flat$  Cl.) playing rapid sixteenth-note runs, while the bassoon (Bsn.) and piano (Pno.) provide a steady accompaniment. The percussion (Perc.) and violin (Vln.) parts are also active. In measure 27, the flute and clarinet continue their runs, and the piano part features a prominent sixteenth-note figure. The bassoon and double bass (D.B.) parts are more static. In measure 28, the flute and clarinet parts conclude with a final note, and the piano part continues its sixteenth-note pattern. The overall texture is dense and rhythmic, with a focus on the woodwinds and piano.

# 1. Prologue

29

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*mf*

*f*

*pizz.*

*mp*

**C**

1. Prologue

32

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

The musical score for '1. Prologue' is written for a large ensemble. It begins at measure 32. The Flute (Fl.) part features a rapid sixteenth-note run in the first measure of each of the three measures shown, followed by a quarter rest. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts have a similar pattern, with the B♭ Cl. starting on a higher pitch. The Percussion (Perc.) part plays a single half-note chord in each measure. The Piano (Pno.) part has a continuous sixteenth-note arpeggiated figure in the right hand, while the left hand plays a simple eighth-note bass line. The Violin (Vln.) and Viola (Vc.) parts play sustained chords. The Double Bass (D.B.) part plays a steady eighth-note pattern. The Electric Bass (Elec.) part plays a long, low note that spans across the measures. The Speakers (Spkr.) part has a few short pulses.

1. Prologue

35

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

The musical score for '1. Prologue' is written for a large ensemble. It begins at measure 35. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts feature rapid sixteenth-note passages. The Bassoon (Bsn.) plays a simple eighth-note pattern. The Percussion (Perc.) part consists of a steady eighth-note pulse. The Piano (Pno.) has a dense texture of sixteenth notes in the right hand and a simple eighth-note pattern in the left hand. The Violin (Vln.) and Viola (Vc.) parts play sustained chords. The Double Bass (D.B.) plays a steady eighth-note pattern. The Electric Bass (Elec.) and Speaker (Spkr.) parts are marked with a long, low note and a curved line, indicating a sustained sound effect.



1. Prologue

38

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

Detailed description: This page contains the musical notation for measures 38, 39, and 40 of the '1. Prologue' section. The score is arranged in a vertical stack of staves. Measures 38 and 39 are grouped by a brace on the left. Measure 40 is a single staff. The instruments and their parts are: Flute (Fl.) with whole rests; B♭ Clarinet (B♭ Cl.) with whole rests; Bassoon (Bsn.) with whole rests; Percussion (Perc.) with a rhythmic pattern of eighth notes and rests; Piano (Pno.) with whole rests in both hands; Violin (Vln.) with a dotted quarter note followed by a half rest; Viola (Vc.) with a dotted quarter note followed by a half rest; Double Bass (D.B.) with a continuous eighth-note pattern; Electric Bass (Elec.) with a sustained low note indicated by a long horizontal line; and Speaker (Spkr.) with a sustained low note indicated by a long horizontal line.

1. Prologue

41

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

1. Prologue

44

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

The musical score for measures 44-47 of '1. Prologue' is presented below. The score includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), Electric Bass (Elec.), and Speakers (Spkr.). Measures 44-47 show various instruments playing whole notes, with the Electric Bass and Speakers playing a sustained low-frequency line.

## 2. Esaphagography: The Doncaster Saint Leger 1826 / An Horrible Corruption

Tensely,  $\text{♩} = 112$  (with click track)

Fl.

B♭ Cl.

Bsn.

Perc. *Marimba*  
*pp* ————— *f*

Pno.

Vln.

Vc.

D.B.

Elec. *medical beeps, indistinguishable speech*

Spkr.

## 2. Esaphagography

A

5

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*p*

*p*

*p*

sul tasto

sul tasto

Tarrare

Clearly;  
with significance

The musical score is written for a large ensemble. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), Electric guitar (Elec.), and Speaker (Spkr.). The score is in 4/4 time and features a key signature of two sharps (F# and C#). The first measure of the Flute part is marked with a '5' above the staff. The Bassoon part has a dynamic marking of *p* in the third measure. The Piano part has a dynamic marking of *p* in the third measure. The Viola part has a dynamic marking of *p* in the third measure and a 'sul tasto' instruction above the staff. The Double Bass part has a dynamic marking of *p* in the third measure and a 'sul tasto' instruction above the staff. The Electric guitar part has a dynamic marking of *p* in the third measure. The Speaker part has a dynamic marking of *p* in the third measure and a 'Tarrare' instruction below the staff. A box containing the text 'Clearly; with significance' is located at the bottom right of the score.

## 2. Esaphagography

9

The musical score is for a piece titled "2. Esaphagography". It consists of nine staves, each representing a different instrument or voice part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into four measures. The first measure starts with a measure rest for the first five staves. The dynamics for the first measure are *mp* for Fl., B♭ Cl., and Pno.; *mp* for Perc.; and *mp* for Vln., Vc., and D.B. The second measure has dynamics of *mf* for Fl., B♭ Cl., Pno., Vln., Vc., and D.B. The third measure has dynamics of *p* for Fl., B♭ Cl., Pno., Vln., Vc., and D.B. The fourth measure has dynamics of *p* for Fl., B♭ Cl., Pno., Vln., Vc., and D.B. The Percussion part features a rhythmic pattern of eighth notes in the first measure, followed by a rest in the second measure, and then a pattern of eighth notes in the third and fourth measures. The Piano part features a chord in the first measure, followed by a rest in the second measure, and then a chord in the third and fourth measures. The Violin part features a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third and fourth measures. The Viola part features a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third and fourth measures. The Double Bass part features a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third and fourth measures. The Electric part features a continuous eighth-note pattern throughout all four measures. The Spoken Word part features the text "was winner of the" in the first measure, "Doncaster Saint Leger 1826," in the second measure, and "beating Mulatto" in the third measure.

Fl. *mp* *mf* *p*

B♭ Cl. *mp* *mf* *p*

Bsn. *mp* *mf*

Perc.

Pno. *mp* *mf* *p*

Vln. *mp* *mf* *p* sul tasto

Vc. *mp* *mf* *p*

D.B. *mp* *mf* *p*

Elec.

Spkr. was winner of the Doncaster Saint Leger 1826, beating Mulatto

## 2. Esaphagography

13

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

and Bedlamite in a field of 27 horses, — thereby proving himself — the best

## 2. Esaphagography

17

Fl.

B $\flat$  Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

horse of the year.

The musical score for '2. Esaphagography' begins at measure 17. The instrumentation includes Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), Electric guitar (Elec.), and Speaker (Spkr.). The key signature is two sharps (F# and C#). The Flute, B-flat Clarinet, Bassoon, Piano, Violin, Viola, and Double Bass parts are mostly silent, with some initial notes in the first measure. The Percussion part has a rhythmic pattern. The Electric guitar part has a continuous eighth-note pattern. The Speaker part has the text 'horse of the year.' below it.



## 2. Esaphagography

21

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

## 2. Esaphagography

**B**

Fl. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *p* *mf*

Perc.

Pno. *p* *mf* *f*

Vln. *mf* *f*

Vc. *p* *mf*

D.B. *p* *mf* *f*

Elec.

Spkr. — His mouth is very large; — he has hardly any lips; — he has all his teeth;

## 2. Esaphagography

29

The musical score is for a piece titled "2. Esaphagography". It consists of ten staves, each representing a different instrument or vocal part. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure starts at measure 29. The instruments and their parts are as follows:

- Fl.** (Flute): Plays a half note F#4 in the first measure, followed by a whole note F#4 in the second measure, and a whole note F#4 in the third measure. Dynamics: *mp*.
- B♭ Cl.** (B-flat Clarinet): Plays a half note F#4 in the first measure, followed by a whole note F#4 in the second measure, and a whole note F#4 in the third measure. Dynamics: *mp*.
- Bsn.** (Bassoon): Plays a half note F#3 in the first measure, followed by a whole note F#3 in the second measure, and a whole note F#3 in the third measure. Dynamics: *f* in the first measure, *mp* in the second and third measures.
- Perc.** (Percussion): Plays a continuous eighth-note pattern throughout the piece. Dynamics: *f*.
- Pno.** (Piano): Plays a half note F#4 in the first measure, followed by a whole note F#4 in the second measure, and a whole note F#4 in the third measure. Dynamics: *mp*.
- Vln.** (Violin): Plays a half note F#4 in the first measure, followed by a whole note F#4 in the second measure, and a whole note F#4 in the third measure. Dynamics: *mp*.
- Vc.** (Violoncello): Plays a half note F#3 in the first measure, followed by a whole note F#3 in the second measure, and a whole note F#3 in the third measure. Dynamics: *f* in the first measure, *mp* in the second and third measures.
- D.B.** (Double Bass): Plays a half note F#3 in the first measure, followed by a whole note F#3 in the second measure, and a whole note F#3 in the third measure. Dynamics: *mp*.
- Elec.** (Electric Guitar): Plays a continuous eighth-note pattern throughout the piece. Dynamics: *f*.
- Spkr.** (Speaker): A line of text is written below the staff: "the space between his fully separated jaws measures about four inches;".

## 2. Esaphagography

32

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, key of D major. Measures 32-34 show a half note D4, a whole note E4, and a half note F#4, all marked *p*.
- B♭ Cl.** (B-flat Clarinet): Treble clef, key of D major. Measures 32-34 show a half note D4, a whole note E4, and a half note F#4, all marked *p*.
- Bsn.** (Bassoon): Bass clef, key of D major. Measures 32-34 show a half note D3, a whole note E3, and a half note F#3, all marked *p*.
- Perc.** (Percussion): Bass clef. Measures 32-34 show a continuous eighth-note pattern, marked *p*.
- Pno.** (Piano): Treble and Bass clefs, key of D major. Measures 32-34 show a half note D4, a whole note E4, and a half note F#4, all marked *f*.
- Vln.** (Violin): Treble clef, key of D major. Measures 32-34 show a half note D4, a whole note E4, and a half note F#4, all marked *p*.
- Vc.** (Violoncello): Bass clef, key of D major. Measures 32-34 show a half note D3, a whole note E3, and a half note F#3, all marked *p*.
- D.B.** (Double Bass): Bass clef, key of D major. Measures 32-34 show a half note D3, a whole note E3, and a half note F#3, all marked *p*.
- Elec.** (Electric Guitar): Treble clef, key of D major. Measures 32-34 show a continuous eighth-note pattern, marked *mp*.
- Spkr.** (Speaker): A line of text is written below the staff: "the mouth and esophagus form a rectilinear canal,"

## 2. Esaphagography

35

Fl. *f*

B♭ Cl. *mf*

Bsn. *mp*

Perc.

Pno. *mp*

Vln. *mp*

Vc. *mf*

D.B.

Elec.

Spkr. — into which a cylinder of a foot in circumference could be introduced.

The musical score is for a piece titled '2. Esaphagography'. It features ten staves, each representing a different instrument or sound source. The key signature is D major (two sharps). The score begins at measure 35. The Flute (Fl.) part starts with a forte (*f*) dynamic, playing a melodic line with a long note in the second measure. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts enter in the second measure with a mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamic respectively, playing sustained notes. The Percussion (Perc.) part plays a rhythmic pattern of eighth notes. The Piano (Pno.) part plays a sustained chord in the second measure with a mezzo-piano (*mp*) dynamic. The Violin (Vln.) part enters in the second measure with a mezzo-piano (*mp*) dynamic, playing a sustained note. The Viola (Vc.) part enters in the second measure with a mezzo-forte (*mf*) dynamic, playing a sustained note. The Double Bass (D.B.) part plays a sustained note in the second measure. The Electric (Elec.) part plays a continuous eighth-note pattern. The Speaker (Spkr.) part has a single note in the second measure, followed by a long rest, and then a final note in the third measure. The text 'into which a cylinder of a foot in circumference could be introduced.' is written below the Spkr. staff.

## 2. Esaphagography

38

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

## 2. Esaphagography

C

41

Fl.

B $\flat$  Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*mf*

*mf*

*mf*

*mf*

*mf*

Tarrare

## 2. Esaphagography

45

The musical score is for a piece titled "2. Esaphagography". It consists of ten staves, each representing a different instrument or vocal part. The key signature is D major (two sharps). The score is divided into four measures. The first measure starts at measure 45. The instruments and their parts are as follows:

- Fl.** (Flute): Starts with a whole note rest, then a half note rest, then a half note D5, and finally a half note E5. Dynamics: *mf*, *f*, *mp*.
- B♭ Cl.** (B-flat Clarinet): Starts with a half note D4, then a half note E4, then a half note F4, and finally a half note G4. Dynamics: *mf*, *f*, *mp*.
- Bsn.** (Bassoon): Starts with a half note D3, then a half note E3, then a half note F3, and finally a half note G3. Dynamics: *f*.
- Perc.** (Percussion): A continuous rhythmic pattern of eighth notes.
- Pno.** (Piano): Starts with a whole note D4, then a half note E4, then a half note F4, and finally a half note G4. Dynamics: *f*, *mp*.
- Vln.** (Violin): Starts with a half note D4, then a half note E4, then a half note F4, and finally a half note G4. Dynamics: *f*.
- Vc.** (Violoncello): Starts with a half note D3, then a half note E3, then a half note F3, and finally a half note G3. Dynamics: *f*, *p*.
- D.B.** (Double Bass): Starts with a half note D2, then a half note E2, then a half note F2, and finally a half note G2. Dynamics: *f*, *p*.
- Elec.** (Electric Guitar): A continuous rhythmic pattern of eighth notes.
- Spkr.** (Speaker): A spoken part with the following text: "is 16 hands, 1 inch high", "bay, with black legs, free from white;", "he is lengthy,".



## 2. Esaphagography

49

Fl. *f*

B♭ Cl. *mp* *f*

Bsn. *mp* *f*

Perc.

Pno. *f*

Vln. *p* *mp* *f*

Vc. *mp* *f*

D.B. *mp*

Elec.

Spkr. *mp* — with great muscular racing powers, — and sound constitution.

## 2. Esaphagography

53

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

*f*

Elec.

Spkr.

## 2. Esaphagography

D

57

Fl.

B $\flat$  Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*p*

*p*

*p*

When he is well satiated with food,

## 2. Esaphagography

61

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*p*

*p*

the vapor from his body increases,

## 2. Esaphagography

65

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*mp*

*mp*

*mp*

*mp*

*mp*

his cheeks and his eyes become

## 2. Esaphagography

69

Fl. *mf* *p*

B $\flat$  Cl. *p*

Bsn.

Perc.

Pno. *p*

Vln.

Vc. *p*

D.B. *p*

Elec.

Spkr. of a vivid red; a brutal somnolence,

## 2. Esaphagography

73

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

and a sort of hebetude,

## 2. Esaphagography

77

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

come over him while he digests.



## 2. Esaphagography

81

The musical score for '2. Esaphagography' begins at measure 81. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), Electric guitar (Elec.), and Speakers (Spkr.). The key signature has two sharps (F# and C#), and the time signature is 4/4. The Flute part features a melodic line with a long note in measure 81, followed by rests. The B♭ Clarinet and Bassoon parts have similar melodic lines. The Percussion part has a rhythmic pattern of eighth and sixteenth notes. The Piano part has a complex texture with many beamed notes. The Violin and Viola parts have long notes in measure 81, followed by rests. The Double Bass part has a long note in measure 81, followed by rests. The Electric guitar part has a continuous eighth-note pattern. The Speakers part has a continuous eighth-note pattern.

## 2. Esaphagography

**E**

The musical score is for a piece titled "2. Esaphagography". It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into ten staves, each representing a different instrument or vocal part. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), Electric guitar (Elec.), and Spoken part (Spkr.). The score is organized into four measures. The first measure is marked with a box containing the letter "E". The dynamics for each instrument are indicated by letters: *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano). The spoken part at the bottom includes the text: "Experienced judges allow Tarrare to be an invaluable cross".

Fl. *mf* *mp* *f* *p*

B♭ Cl. *mf* *mp* *f* *p*

Bsn. *mp* *mf* *mp* *f* *p*

Perc.

Pno. *mp* *mf* *mp* *f* *p*

Vln. *mf* *mp* *f* *p*

Vc. *mp* *mf* *mp* *f* *p*

D.B. *mp* *mf* *mp* *f* *p*

Elec.

Spkr. Experienced judges allow Tarrare to be an invaluable cross

## 2. Esaphagography

89

Fl. *mp*

B $\flat$  Cl. *mp*

Bsn. *mp*

Perc.

Pno. *mp*

Vln. *mp*

Vc. *mp*

D.B. *mp*

Elec.

Spkr. *mp* with South Country mares.

## 2. Esaphagography

**F**

Fl. *pp* *mf* *p*

B♭ Cl. *pp* *mf* *p*

Bsn. *pp* *mf* *p*

Perc.

Pno. *pp* *mf* *p*

Vln. *mf* *p*

Vc. *pp* *mf* *p*

D.B. *pp* *mf* *p*

Elec.

Spkr. His body, as soon as he dies, becomes

## 2. Esaphagography

97

Fl.

B $\flat$  Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

a prey to an horrible corruption;

the entrails are putrefied,

## 2. Esaphagography

101

Fl. *pp* *f*

B $\flat$  Cl. *pp* *f*

Bsn. *pp* *f*

Perc.

Pno. *pp* *f*

Vln. *pp* *f*

Vc. *pp* *f*

D.B. *pp* *f*

Elec.

Spkr. ——— confounded together,       $\text{z}$  ——— and immersed in pus.

The musical score is for a piece titled '2. Esaphagography'. It features ten staves: Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), Electric guitar (Elec.), and Speakers (Spkr.). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 101. The Flute, B-flat Clarinet, Bassoon, Piano, Violin, Viola, and Double Bass parts all play a similar melodic line, starting with a half note on G4 (F#4 for Flute and B-flat Clarinet), followed by a half note on A4, and then a half note on B4. The dynamics are marked *pp* (pianissimo) for the first half and *f* (forte) for the second half. The Percussion part plays a rhythmic pattern of eighth notes. The Electric guitar part plays a continuous eighth-note pattern. The Speakers part has a line of text: '——— confounded together,       $\text{z}$  ——— and immersed in pus.'

## 2. Esaphagography

105

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Elec.

Spkr.

### 3. Gnathology (Mastications I-IV; Deglutition)

Thoughtfully, gently, ♩ = 90

gradual fiz.

A

no pedal

read paragraph 1 as quickly as possible

The musical score is for a piece titled '3. Gnathology (Mastications I-IV; Deglutition)'. It is written for a chamber ensemble consisting of Flute, B♭ Clarinet, Bassoon, Vibraphone, Piano, Violin, Violoncello, Double Bass, and a Speaker. The time signature is 3/4. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. The Flute part begins with a dynamic of *mf* and includes a section marked 'key clicks'. The B♭ Clarinet and Bassoon parts have a section marked *f* with a triplet of eighth notes. The Vibraphone part has a section marked *p* with a triplet of eighth notes and a 'no pedal' instruction. The Piano part has a section marked *mf*. The Violin part has a section marked *ppp* and a section marked *p*. The Violoncello part has a section marked *pp* with a quintuplet of eighth notes and a 'pizz.' instruction. The Double Bass part has a section marked *f* with a triplet of eighth notes. The Speaker part has a section marked 'read paragraph 1 as quickly as possible'. The score includes various musical notations such as dynamics (*mf*, *p*, *f*, *ppp*, *pp*), articulations (key clicks, pizz.), and performance instructions (Thoughtfully, gently, gradual fiz., molto sul tasto, gradually lengthen grace notes). The score is written for a chamber ensemble consisting of Flute, B♭ Clarinet, Bassoon, Vibraphone, Piano, Violin, Violoncello, Double Bass, and a Speaker.



### 3. Gnathology

timbral trill; gradual accel.

6

Fl.

*f* *p* *mf*

B♭ Cl.

*mp*

Bsn.

*mp*

Vib.

Pno.

*pp*

8va

Vln.

gradually sul pont. *p* decrease trem. speed *mp* molto sul tasto

Vc.

*pp*

D.B.

*mf* *mp*

Spkr.

4/4 3/4

### 3. Gnathology

### 3. Gnathology

**B**

Fl. *p* *pp* *p*

B♭ Cl. *mf* *pp* *mf* *p*

Bsn. *f* *pp* *mf* *p*

Vib. *mp*

Pno. *f* *pp* *8va*

Vln. *ord.* *p* *mp* *sul pont.*

Vc. *arco* *mf*

D.B. *pizz.* *f*

Spkr. read paragraph 2  
as quickly as possible  $\frac{3}{4}$

### 3. Gnathology

18

Fl. *key clicks* *p*

B♭ Cl. *mf* *mf* *mp*

Bsn. *mf* *mf* *mp*

Vib.

Pno. *(8va)*

Vln. *pp*

Vc. *mf*

D.B. *arco* *pizz.* *mf* *mp*

Spkr.

4/4 3/4 4/4

Detailed description: This is a musical score for a piece titled '3. Gnathology'. It spans measures 18 to 21. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and a Speaker (Spkr.). The Flute part starts with 'key clicks' in measure 18 and then plays a sustained note in measure 21 with a dynamic of *p*. The B♭ Clarinet and Bassoon both play melodic lines with dynamics of *mf* and *mp*. The Vibraphone plays a continuous pattern of eighth notes. The Piano part includes an *(8va)* marking. The Violin plays a sustained note with a dynamic of *pp*. The Viola and Double Bass play melodic lines with dynamics of *mf* and *mp*. The Double Bass part includes *arco* and *pizz.* markings. The Speaker part shows the time signatures 4/4, 3/4, and 4/4.

## C

read paragraph 3  
as quickly as possible

timbral trill; gradual decel.

74

### 3. Gnathology

28

Fl.

*pp* *mp*

B♭ Cl.

*mp* *p*

Bsn.

*mp* *p*

Vib.

Pno.

(8va)

Vln.

increase trem. speed

*p*

Vc.

D.B.

arco

*p*

Spkr.

The musical score is for a piece titled "3. Gnathology". It begins at measure 28. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and Speakers (Spkr.). The Flute part features a long note with a breath mark, starting at a pianissimo (*pp*) dynamic and moving to a mezzo-piano (*mp*) dynamic. The B♭ Clarinet and Bassoon have melodic lines with a triplet in the first measure and various dynamics including mezzo-piano (*mp*) and piano (*p*). The Vibraphone plays a continuous, fast tremolo pattern with accents. The Piano part has a high register (8va) with chords. The Violin part starts with a tremolo and a dynamic marking of *p*. The Viola and Double Bass parts have sustained notes, with the Double Bass marked "arco" and *p*. The Speakers part is indicated by vertical lines.

3. Gnathology

**D**

31

Fl.

*p*

B♭ Cl.

*mp*

Bsn.

*mp*

Vib.

Pno.

gradually sul pont.

Vln.

*p*

decrease trem. speed

Vc.

*espress.*

*ff*

pizz.

D.B.

*f*

Spkr.

read paragraph 4  
as quickly as possible



### 3. Gnathology

34

Fl.

B♭ Cl.

Bsn.

Vib.

Pno.

Vin.

Vc.

D.B.

Spkr.

*p*

*p*

*mp*

*mf*

*mf*

*molto sul tasto*

8va

Detailed description: This is a musical score for a piece titled '3. Gnathology'. The score is written for a large ensemble. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vin.), Viola (Vc.), Double Bass (D.B.), and Speakers (Spkr.). The score is divided into measures by vertical bar lines. The Flute part starts with a measure number '34' and has a few notes. The B♭ Clarinet and Bassoon parts have a dynamic marking of *p* (piano). The Vibraphone part has a series of sixteenth notes with accents. The Piano part has a dynamic marking of *mp* (mezzo-piano) and a marking 'molto sul tasto' (very on the keys). The Violin part has a dynamic marking of *mp*. The Viola and Double Bass parts have a dynamic marking of *mf* (mezzo-forte). The Speakers part is marked with a vertical line. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

### 3. Gnathology

### 3. Gnathology

40

Fl.

B♭ Cl.

Bsn.

Vib.

Pno.

Vln.

Vc.

D.B.

Spkr.

*pp*

*p*

*p*

*p*

*pp*

*p*

*p*

*arco*

*p*

*ord.*

*sul pont.*

*4/4*

The musical score is for a piece titled '3. Gnathology'. It is written for a large ensemble including Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and Speaker (Spkr.). The score is in 4/4 time and begins at measure 40. The Flute part has a melodic line starting in measure 40, marked *pp*. The B♭ Clarinet and Bassoon parts are mostly silent, with the Bassoon having a single note in measure 42 marked *p*. The Vibraphone part features a complex, rhythmic pattern of sixteenth notes with accents, marked *p*. The Piano part has a melodic line in the right hand, marked *ord.* in measure 40 and *sul pont.* in measure 42. The Violin part has a melodic line starting in measure 40, marked *p*, and a second line in measure 42 marked *pp*. The Viola part has a melodic line starting in measure 40, marked *p*, and a second line in measure 42 marked *p*. The Double Bass part has a melodic line starting in measure 40, marked *p*, and a second line in measure 42 marked *arco* and *p*. The Speaker part is marked *4/4* and has a single note in measure 42 marked *p*.

### 3. Gnathology

**E** Energetically, ♩ = 84 (♩ = 168)

The musical score is for a piece titled "3. Gnathology". It is marked "Energetically" with a tempo of ♩ = 84 (♩ = 168). The score is written for the following instruments and a speaker:

- Fl.** (Flute): Treble clef, key of D major. Starts with a half note D4, quarter rest, quarter rest. Dynamics: *p*.
- B♭ Cl.** (B-flat Clarinet): Treble clef, key of D major. Starts with a half note D4, quarter rest, quarter rest. Dynamics: *p*.
- Bsn.** (Bassoon): Bass clef, key of D major. Starts with a half note D3, quarter rest, quarter rest. Dynamics: *mp*.
- Vib.** (Vibraphone): Treble clef, key of D major. Features triplet eighth notes. Dynamics: *f*.
- Pno.** (Piano): Treble and Bass clefs, key of D major. Treble part has a half note chord (F#4, A4) with a fermata. Bass part has a half note chord (D3, F#3). Dynamics: *ff*. A marking "(8va)" is below the bass staff.
- Vln.** (Violin): Treble clef, key of D major. Starts with a half note D4, quarter rest, quarter rest. Dynamics: *p*. A marking "ord." is above the staff.
- Vc.** (Violoncello): Treble clef, key of D major. Starts with a half note D4, quarter rest, quarter rest. Dynamics: *p*.
- D.B.** (Double Bass): Bass clef, key of D major. Starts with a half note D3, quarter rest, quarter rest. Dynamics: *mf*.
- Spkr.** (Speaker): Indicated by a symbol below the staff.

The score is divided into four measures, each with a different time signature: 5/8, 6/8, 4/8, and 3/8.

### 3. Gnathology

46

The musical score for "3. Gnathology" is written for a large ensemble. It begins at measure 46. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and a Speaker (Spkr.). The key signature is one sharp (F#). The time signature changes from 3/8 to 4/8 at measure 47, and back to 3/8 at measure 49. The Vibraphone part features triplet patterns. The Piano part provides harmonic support with chords. The String section (Violin, Viola, Double Bass) plays a rhythmic pattern. The Speaker part indicates the time signature changes.

Fl.

B♭ Cl.

Bsn.

Vib.

Pno.

Vln.

Vc.

D.B.

Spkr.

3/8 | 4/8 | 3/8 | 3/8 | 3/8

**F**

50

Fl.

6

mp

smeared

gradually lengthen grace notes

B♭ Cl.

6

mp

smeared

gradually lengthen grace notes

Bsn.

6

mf

smeared

gradually lengthen grace notes

Vib.

3

3

3

3

3

3

Pno.

8va

8va

8va

Vin.

6

mp

smeared

gradually lengthen grace notes

Vc.

6

mp

smeared

gradually lengthen grace notes

D.B.

6

f

smeared

gradually lengthen grace notes

Spkr.

### 3. Gnathology

53

Fl.

B♭ Cl.

Bsn.

Vib.

Pno.

Vln.

Vc.

D.B.

Spkr.

8va - -

(loco)

### 3. Gnathology

**G**

The musical score for '3. Gnathology' is arranged for a large ensemble. It begins with a section marked 'G' in a box. The score is divided into four measures, each with a different time signature: 5/8, 6/8, 4/8, and 3/8. The instruments and their parts are as follows:

- Fl.** (Flute): Plays a melodic line in the first measure, then rests in the second and third measures, and plays a final note in the fourth measure.
- B♭ Cl.** (B-flat Clarinet): Plays a melodic line in the first measure, then rests in the second and third measures, and plays a final note in the fourth measure. The dynamic is marked *mf*.
- Bsn.** (Bassoon): Plays a melodic line in the first measure, then rests in the second and third measures, and plays a final note in the fourth measure.
- Vib.** (Vibraphone): Plays a rhythmic pattern of eighth notes in the first measure, then rests in the second and third measures, and plays a final note in the fourth measure. The dynamic is marked *mf*.
- Pno.** (Piano): Plays a complex rhythmic pattern in the first measure, then rests in the second and third measures, and plays a final note in the fourth measure. The dynamic is marked *mf*.
- Vln.** (Violin): Plays a melodic line in the first measure, then rests in the second and third measures, and plays a final note in the fourth measure. The dynamic is marked *mf*.
- Vc.** (Violoncello): Plays a melodic line in the first measure, then rests in the second and third measures, and plays a final note in the fourth measure. The dynamic is marked *mf*.
- D.B.** (Double Bass): Plays a melodic line in the first measure, then rests in the second and third measures, and plays a final note in the fourth measure. The dynamic is marked *mf*.
- Spkr.** (Speaker): Plays a rhythmic pattern of eighth notes in the first measure, then rests in the second and third measures, and plays a final note in the fourth measure.

The score includes various musical notations such as dynamics (*mf*), articulation (>), and phrasing slurs. The time signatures change from 5/8 to 6/8, then to 4/8, and finally to 3/8.



### 3. Gnathology

59

The musical score for '3. Gnathology' is written for a large ensemble. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, key of D major. The part consists of eighth and quarter notes across five measures.
- B♭ Cl.** (B-flat Clarinet): Treble clef, key of D major. The part consists of eighth and quarter notes across five measures.
- Bsn.** (Bassoon): Bass clef, key of D major. The part consists of eighth and quarter notes across five measures.
- Vib.** (Vibraphone): Treble clef, key of D major. The part features triplet eighth notes with accents, marked with 'x' symbols below the staff.
- Pno.** (Piano): Grand staff (treble and bass clefs), key of D major. The part consists of chords and single notes across five measures.
- Vln.** (Violin): Treble clef, key of D major. The part consists of eighth and quarter notes across five measures.
- Vc.** (Violoncello): Bass clef, key of D major. The part consists of eighth and quarter notes across five measures, with a '8va -' marking above the first measure.
- D.B.** (Double Bass): Bass clef, key of D major. The part consists of eighth and quarter notes across five measures, with a 'v' marking below the first measure.
- Spkr.** (Speaker): Indicated by time signature changes at the bottom of the page.

The time signature is variable, changing from 3/8 to 4/8 and back to 3/8 throughout the piece. The key signature is D major (two sharps).

### 3. Gnathology

63

H

Fl.

B♭ Cl.

Bsn.

Vib.

Pno.

Vln.

Vc.

D.B.

Spkr.

The musical score for '3. Gnathology' is written for a large ensemble. It begins with a key signature of one sharp (F#) and a 3/8 time signature. The score is divided into measures by vertical bar lines. The instruments and their parts are as follows:

- Fl.**: Flute, playing a melodic line with eighth and sixteenth notes.
- B♭ Cl.**: B-flat Clarinet, playing a similar melodic line to the flute.
- Bsn.**: Bassoon, playing a lower melodic line.
- Vib.**: Vibraphone, playing a rhythmic pattern of eighth notes with triplets and accents.
- Pno.**: Piano, playing a harmonic accompaniment with chords and single notes.
- Vln.**: Violin, playing a melodic line with eighth and sixteenth notes.
- Vc.**: Violoncello, playing a melodic line with eighth and sixteenth notes.
- D.B.**: Double Bass, playing a melodic line with eighth and sixteenth notes.
- Spkr.**: Speaker, indicated by a symbol at the bottom of the page.

The score includes various musical notations such as triplets, accents, and dynamic markings. The page number 63 is located at the top left, and the section title '3. Gnathology' is at the top center. A small box containing the letter 'H' is positioned above the first measure of the Flute part.

### 3. Gnathology

66

Fl.

B♭ Cl.

Bsn.

Vib.

Pno.

Vln.

Vc.

D.B.

Spkr.

a niente

8va - 7

5 | 6 | 7 ||

The musical score is for a piece titled '3. Gnathology'. It consists of nine staves, each representing a different instrument or voice part. The staves are labeled on the left: Fl. (Flute), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Vib. (Vibraphone), Pno. (Piano), Vln. (Violin), Vc. (Violoncello), D.B. (Double Bass), and Spkr. (Speaker). The score is written in 3/8 time and features a key signature of one sharp (F#). The first three staves (Fl., B♭ Cl., Bsn.) have a melodic line with eighth notes and rests. The Vib. staff has a rhythmic pattern of eighth notes with accents and triplets. The Pno. staff has a harmonic accompaniment with chords and a single note in the right hand. The Vln. staff has a melodic line with eighth notes and rests. The Vc. staff has a melodic line with eighth notes and rests, marked with '8va - 7'. The D.B. staff has a melodic line with eighth notes and rests. The Spkr. staff has a rhythmic pattern of eighth notes. The score is divided into three measures, each with a different time signature: 5/8, 6/8, and 7/8. The first measure is marked with a '5' and the second with a '6'. The third measure is marked with a '7' and ends with a double bar line. The piano part (Pno.) has a 'a niente' marking at the end of the third measure.

## 4. Corpus

Somewhat arbitrarily, ♩ = 120

The score is for a piece titled "4. Corpus" in 4/4 time, with a tempo of 120 beats per minute. The instruments and parts are as follows:

- Fl.** (Flute): Rests in the first three measures, then plays a quarter note in the fourth measure, marked *p*.
- B♭ Cl.** (B-flat Clarinet): Plays a half note in the first measure (*p*), rests in the second, and plays a half note in the third measure. In the fourth measure, it plays a half note marked *mp* with an accent (>) and a breath mark (v).
- Bsn.** (Bassoon): Rests throughout all four measures.
- Perc.** (Percussion): Rests in the first three measures, then plays a quarter note in the fourth measure, marked *p*. A note above the staff indicates the use of Metals (glockenspiel G, crotale D, triangle, bell tree random bowl; all struck with beater).
- Pno.** (Piano): Rests throughout all four measures.
- Violin**: Rests throughout all four measures.
- Violoncello**: Rests in the first measure, then plays a half note in the second measure (*p*), marked *pizz. l.v.* (pizzicato, left hand).
- Double Bass**: Rests in the first measure, then plays a half note in the second measure (*pp*), marked *Ratchet, very slowly*. A slur connects this note to a half note in the third measure, also marked *pp*.
- Spkr.** (Speaker): Rests in the first measure, then plays a half note in the second measure, marked *4/4*. A box below the staff contains the text: "read 'Corpus' lecture, unmetred".

#### 4. Corpus

5

Fl.

B $\flat$  Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*pp*

*mp*

# 4. Corpus

9

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*mp*

The musical score for '4. Corpus' is written for a large ensemble. It begins at measure 9. The Flute (Fl.) part has a whole rest in measure 9, followed by a half note G4 in measure 10, and whole rests in measures 11 and 12. The B♭ Clarinet (B♭ Cl.) part has a half note G3 in measure 9, followed by a half note A3 in measure 10, and a half note B3 in measure 11. In measure 12, it plays a half note G3, followed by a half note A3, and a half note B3, all marked with accents. The Bassoon (Bsn.) part has whole rests in measures 9, 10, and 11, and a whole note G2 in measure 12. The Percussion (Perc.) part has a whole rest in measure 9, followed by a half note G2 in measure 10, and a half note A2 in measure 11. The Piano (Pno.) part has whole rests in measures 9, 10, and 11, and a whole note G2 in measure 12. The Violin (Vln.) part has whole rests in measures 9, 10, and 11, and a whole note G2 in measure 12. The Violoncello (Vc.) part has whole rests in measures 9, 10, and 11, and a whole note G2 in measure 12. The Double Bass (D.B.) part has whole rests in measures 9, 10, and 11, and a whole note G2 in measure 12. The Speaker (Spkr.) part has whole rests in measures 9, 10, and 11, and a whole note G2 in measure 12. The dynamic marking *mp* (mezzo-piano) is present in measure 12.

#### 4. Corpus

13

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*p* *mp* *ppp*

The musical score for '4. Corpus' is written for a large ensemble. It begins at measure 13. The Flute (Fl.) part has a whole rest in the first three measures and a quarter note with a grace note in the fourth. The B♭ Clarinet (B♭ Cl.) part has a melodic line starting in the first measure, with dynamics *p*, *mp*, and *ppp* marked. The Bassoon (Bsn.) part has whole rests in the first three measures and a half note in the fourth. The Percussion (Perc.) part has a rhythmic pattern of eighth and quarter notes. The Piano (Pno.) part has whole rests in all four measures. The Violin (Vln.) part has whole rests in all four measures. The Viola (Vc.) part has a simple rhythmic pattern of quarter notes. The Double Bass (D.B.) part has whole rests in all four measures. The Speaker (Spkr.) part has whole rests in all four measures. A crescendo hairpin is placed over the B♭ Clarinet and Bassoon parts in the fourth measure.

# 4. Corpus

17

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*ppp*

*p*

*mp*

The musical score for '4. Corpus' is written for a large ensemble. It begins at measure 17. The Flute (Fl.) part has a whole rest in the first three measures and a half note in the fourth. The B♭ Clarinet (B♭ Cl.) part has a half note in the first measure, a whole rest in the second, a half note in the third, and a half note in the fourth. The Bassoon (Bsn.) part has a half note in the first measure and whole rests in the following three measures. The Percussion (Perc.) part has a half note in the first measure, a whole rest in the second, a half note in the third, and a half note in the fourth. The Piano (Pno.) part has whole rests in all four measures. The Violin (Vln.) part has whole rests in all four measures. The Viola (Vc.) part has whole rests in the first two measures, a half note in the third, and a half note in the fourth. The Double Bass (D.B.) part has whole rests in the first two measures and a half note in the third and fourth measures. The Speakers (Spkr.) part has whole rests in all four measures. Dynamic markings include *ppp* for the Bassoon in the first measure, *p* for the B♭ Clarinet in the third measure, and *mp* for the B♭ Clarinet in the fourth measure.



# 4. Corpus

21

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*mp*

*p*

The musical score is for a piece titled "4. Corpus". It begins at measure 21. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and Speakers (Spkr.). The Flute part starts with a melodic line in the first measure, followed by rests. The B♭ Clarinet part has a melodic line starting in the second measure, marked *mp*, and continues with a melodic line in the fourth measure, marked *p*. The Bassoon part has a melodic line starting in the third measure. The Percussion part has a rhythmic pattern in the first measure. The Piano, Violin, and Double Bass parts are mostly rests. The Viola part has a melodic line in the first measure. The Speakers part is mostly rests.

#### 4. Corpus

25

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

The musical score for '4. Corpus' begins at measure 25. The Flute (Fl.) part starts with a half note G4, followed by rests. The B♭ Clarinet (B♭ Cl.) part has a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The Bassoon (Bsn.) part has a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The Percussion (Perc.) part has a half note G4, followed by rests. The Piano (Pno.) part is mostly rests. The Violin (Vln.) part is mostly rests. The Viola (Vc.) part has a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The Double Bass (D.B.) part has a long sustained note marked with an 'x' and a slur. The Speaker (Spkr.) part has a half note G4, followed by rests.

4. Corpus

28

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*mp*

*p*

*p*

**A**

**A**

# 4. Corpus

34

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

The musical score for '4. Corpus' is written for a large ensemble. It begins at measure 34. The Flute (Fl.) part features a melodic line with eighth and sixteenth notes. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts provide harmonic support with sustained notes and some melodic movement. The Percussion (Perc.) part is marked with a double bar line and a dash, indicating a rest. The Piano (Pno.) part has a simple accompaniment with a few notes in the right hand. The Violin (Vln.) part is marked with a double bar line and a dash, indicating a rest. The Viola (Vc.) part has a simple accompaniment with a few notes in the left hand. The Double Bass (D.B.) part has a simple accompaniment with a few notes in the left hand. The Speakers (Spkr.) part is marked with a double bar line and a dash, indicating a rest.

#### 4. Corpus

37

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

#### 4. Corpus

40

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*mp*

*p*

40

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*mp*

*p*

4. Corpus

43

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*p*



# 4. Corpus

46

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*mp*

*mf*

The musical score for '4. Corpus' is written for a large ensemble. It begins at measure 46. The Flute (Fl.) part starts with a melodic line in the first measure, followed by rests. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts have more complex rhythmic patterns. The Bassoon part includes dynamic markings *mp* and *mf*. The Percussion (Perc.) part has a simple rhythmic pattern. The Piano (Pno.) part is mostly rests. The Violin (Vln.) and Viola (Vc.) parts have simple rhythmic patterns. The Double Bass (D.B.) part has a simple rhythmic pattern. The Speakers (Spkr.) part is mostly rests.

# 4. Corpus

49

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*p*

# 4. Corpus

52

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc. sul C

D.B.

Spkr.

The musical score for '4. Corpus' is written for a chamber ensemble. It begins at measure 52. The Flute (Fl.) part features a melodic line with eighth and sixteenth notes, ending with a grace note. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts provide harmonic support with various note values. The Percussion (Perc.) part has a simple rhythmic pattern. The Piano (Pno.) part is mostly silent. The Violin (Vln.) part has a few notes in the first measure. The Viola (Vc.) part is marked 'sul C' and has a few notes. The Double Bass (D.B.) part has a long, sustained note with a bowing mark. The Speaker (Spkr.) part is also silent.

# 4. Corpus

55

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

# 4. Corpus

58

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

to Bass

# 4. Corpus

61 B

Fl. *delicately* *mf*

B♭ Cl. *delicately* *mf*

Bsn. *delicately* *mf*

Perc.

Pno. *brightly* *mf*

Vln. *steady* *mf*

Vc. *mf*

D.B. *pizz.* *mf*

Spkr.

The musical score is for a piece titled '4. Corpus'. It begins at measure 61, marked with a box containing the letter 'B'. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and a Speaker (Spkr.). The Flute, Clarinet, and Bassoon parts are marked 'delicately' and 'mf'. The Piano part is marked 'brightly' and 'mf'. The Violin part is marked 'steady' and 'mf'. The Viola and Double Bass parts are marked 'mf', with the Double Bass also marked 'pizz.' (pizzicato). The Percussion part has a single note in measure 63. The Speaker part is silent.

# 4. Corpus

64

dying off

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*p*

*mf*

*f*

The musical score for '4. Corpus' is written for a large ensemble. It begins at measure 64. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts feature a melodic line that tapers off, marked 'dying off'. The Bassoon (Bsn.) part has a low, sustained note. The Percussion (Perc.) part has a simple rhythmic pattern. The Piano (Pno.) part has a few chords, with a forte (f) dynamic marking. The Violin (Vln.) part has a long, sustained note. The Viola (Vc.) and Double Bass (D.B.) parts have a simple rhythmic pattern. The Speaker (Spkr.) part is empty.

#### 4. Corpus

67

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

The musical score for '4. Corpus' begins at measure 67. The key signature is two sharps (F# and C#). The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and Speakers (Spkr.). The Flute part starts with a quarter rest, followed by eighth and sixteenth notes. The B♭ Clarinet and Bassoon parts have various rhythmic patterns. The Piano part has a few chords. The Violin part has a long note in the third measure. The Viola and Double Bass parts have a rhythmic pattern. The Speakers part is empty.



# 4. Corpus

70

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

# 4. Corpus

**C**

The musical score is for a piece titled "4. Corpus". It is written for a chamber ensemble consisting of Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and Speakers (Spkr.). The score is in 3/4 time, indicated by the common time signature "C" in a box. The key signature has two sharps (F# and C#). The score is divided into three measures. The Flute part begins with a quarter rest, followed by a quarter note G4, and then a half note G4. The B♭ Clarinet part begins with a quarter rest, followed by a quarter note G4, and then a half note G4. The Bassoon part begins with a quarter rest, followed by a quarter note G4, and then a half note G4. The Percussion part begins with a quarter rest, followed by a quarter note G4, and then a half note G4. The Piano part begins with a quarter rest, followed by a quarter note G4, and then a half note G4. The Violin part begins with a quarter rest, followed by a quarter note G4, and then a half note G4. The Viola part begins with a quarter rest, followed by a quarter note G4, and then a half note G4. The Double Bass part begins with a quarter rest, followed by a quarter note G4, and then a half note G4. The Speakers part begins with a quarter rest, followed by a quarter note G4, and then a half note G4.

Fl.

B♭ Cl.

Bsn.

Perc.

Pno. *pp*

Vln.

Vc. *arco, martele* *p*

D.B.

Spkr.

## 4. Corpus

Musical score for measures 76-78. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and Spkr. (Spkr.).

- Measure 76:** Flute has a whole rest. B♭ Clarinet plays a quarter note G4, followed by a half note F#4. Bassoon plays a half note E3. Percussion has a single eighth note G2. Piano has a half note G4. Violin has a whole rest. Viola has a half note G4 and a half note F#4. Double Bass has a whole rest.
- Measure 77:** Flute plays a quarter note A4, followed by a quarter note G4, then a quarter note F#4. B♭ Clarinet has a whole rest. Bassoon plays a half note E3. Percussion has a whole rest. Piano has a whole rest. Violin has a whole rest. Viola plays a half note G4, followed by a half note F#4. Double Bass plays a half note G2, followed by a half note F#2.
- Measure 78:** Flute plays a quarter note E4, followed by a quarter note D4, then a quarter note C#4. B♭ Clarinet has a whole rest. Bassoon has a whole rest. Percussion has a whole rest. Piano has a whole rest. Violin has a whole note G4. Viola plays a half note G4, followed by a half note F#4. Double Bass plays a half note G2, followed by a half note F#2.

# 4. Corpus

79

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*mf*

*f*

# 4. Corpus

82

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*p*

4. Corpus

85

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

# 4. Corpus

**D**

Fl. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Perc.

Pno. *mf*

Vln. *mf*

Vc.

D.B.

Spkr.

4. Corpus

91

Fl.

B $\flat$  Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

dying off

*p*

*f*



# 4. Corpus

94

Fl. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

The musical score is for a piece titled "4. Corpus". It begins at measure 94. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and Speakers (Spkr.). The Flute and B♭ Clarinet parts start with a *mf* (mezzo-forte) dynamic. The Bassoon part also has a *mf* dynamic. The Percussion part has a simple rhythmic pattern. The Piano, Violin, Viola, and Double Bass parts are mostly silent, with some notes in the Viola and Double Bass parts. The Speakers part is also silent.

# 4. Corpus

97

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*mf*

# 4. Corpus

100

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

The musical score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Starts at measure 100 with a melodic line.
- B♭ Cl.** (B-flat Clarinet): Plays a short melodic phrase.
- Bsn.** (Bassoon): Provides a rhythmic and melodic accompaniment.
- Perc.** (Percussion): Features a simple rhythmic pattern.
- Pno.** (Piano): Provides harmonic support with chords and single notes.
- Vln.** (Violin): Plays a sustained melodic line.
- Vc.** (Viola): Provides a rhythmic and melodic accompaniment.
- D.B.** (Double Bass): Provides a rhythmic and melodic accompaniment.
- Spkr.** (Speakers): Indicated at the bottom of the score.

# 4. Corpus

103

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

to Ratchet

4. Corpus

106

Fl.

B $\flat$  Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

Fl.

B $\flat$  Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

4. Corpus

109

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

*mf*

Vln.

Vc.

D.B.

Spkr.

# 4. Corpus

**E**

The musical score is for a piece titled "4. Corpus". It is written for a chamber ensemble and includes the following instruments: Flute (Fl.), Bass Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and Speakers (Spkr.). The score is in 3/4 time and features a key signature of two sharps (F# and C#). The Flute part begins with a whole note E4, followed by a series of eighth and sixteenth notes. The Bass Clarinet and Bassoon parts have more complex rhythmic patterns, with the Bassoon featuring a long, sustained note in the second measure. The Percussion part consists of a series of eighth notes. The Piano part is marked *pp* and features a series of eighth notes. The Violin part is marked *p* and features a series of eighth notes. The Viola part is marked *p* and features a series of eighth notes. The Double Bass part is marked *p* and features a series of eighth notes. The Speakers part is marked *p* and features a series of eighth notes. The score is divided into three measures, with the first measure containing a whole note E4 in the Flute part.

Fl.

B $\flat$  Cl.

Bsn.

Perc.

Pno. *pp*

Vln.

Vc. *p* arco, martele

D.B.

Spkr. *p*

# 4. Corpus

115

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.



# 4. Corpus

118

Fl.

B $\flat$  Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

pizz.

*mf*

4. Corpus

121

Fl.

B♭ Cl.

Bsn.

Perc.

Pno. *mp*

Vln.

Vc.

D.B.

Spkr.

4. Corpus

124

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

# 4. Corpus

127

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

to Bass

# 4. Corpus

130

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*f*

pizz.

*f*

The musical score for '4. Corpus' is written for a large ensemble. It begins at rehearsal mark 130. The Flute (Fl.) part features a melodic line with slurs and ties. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts provide harmonic support. The Percussion (Perc.) part has a simple rhythmic pattern. The Piano (Pno.) part is mostly silent. The Violin (Vln.) and Viola (Vc.) parts are also mostly silent. The Double Bass (D.B.) part has a few notes, including a pizzicato (pizz.) note. The Speaker (Spkr.) part is also mostly silent. The score includes dynamic markings such as *f* (forte) and *pizz.* (pizzicato).

# 4. Corpus

**F** *delicately*

Fl. *mf*

B $\flat$  Cl. *delicately* *mf*

Bsn. *delicately* *mf*

Perc.

Pno. *mf*

Vln. *sul D* *mf*

Vc.

D.B.

Spkr.

# 4. Corpus

136

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*mp*

*mp*

*mf*

The musical score is for a piece titled "4. Corpus". It begins at measure 136. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and Speakers (Spkr.). The Flute part starts with a melodic line in the treble clef, marked *mp*. The B♭ Clarinet and Bassoon parts also have melodic lines, with the Bassoon marked *mp*. The Percussion part has a simple rhythmic pattern. The Piano part has a harmonic accompaniment. The Violin part has a sustained melodic line, marked *mf*. The Viola, Double Bass, and Speakers parts are mostly silent.

# 4. Corpus

139

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.



# 4. Corpus

142

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*mf*

The musical score is for a piece titled "4. Corpus". It begins at measure 142. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and a Speaker (Spkr.). The Flute part features a melodic line with eighth and sixteenth notes. The B♭ Clarinet and Bassoon provide harmonic support with similar rhythmic patterns. The Percussion part has a simple rhythmic motif. The Piano part provides a harmonic foundation with chords and single notes. The Violin part plays a sustained note with a dynamic marking of *mf*. The Viola and Double Bass parts also provide harmonic support. The Speaker part is empty.

# 4. Corpus

145

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*ff*

*mp*

# 4. Corpus

148

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*mf*

*p*

# 4. Corpus

151

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

# 4. Corpus

154

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

# 4. Corpus

wait for cue from  
narrator to continue

157

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

finish current paragraph;  
do not continue reading

The musical score is for a piece titled '4. Corpus'. It features ten staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and Speaker (Spkr.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 157. The Flute part has a single note in the third measure. The B♭ Clarinet and Bassoon parts have more complex melodic lines. The Percussion part has a single note in the first measure. The Piano part has a single note in the first measure. The Violin part has a single note in the first measure. The Viola, Double Bass, and Speaker parts are mostly silent. The score ends with a cue for the narrator to continue.

# 4. Corpus

**G** With relief, ♩ = 80

Fl. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Perc. Flowerpots, soft mallets  
*sempre p*

Pno. *mp*

Vln. *mp* short gliss. 3

Vc. *mp* arco short gliss. 3

D.B. *mp* arco

Spkr.

The musical score is for a piece titled '4. Corpus'. It begins with a key signature of one sharp (F#) and a tempo of 80 beats per minute. The score is written for a full orchestra and includes a section for speakers. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a melodic line starting with a half note, followed by a triplet of eighth notes.
- B♭ Clarinet (B♭ Cl.):** Plays a similar melodic line to the flute, also featuring a triplet.
- Bassoon (Bsn.):** Provides a harmonic support with a half note and a triplet.
- Percussion (Perc.):** Uses flowerpots and soft mallets to create a rhythmic pattern, marked *sempre p* (piano).
- Piano (Pno.):** Accompanies the woodwinds with chords and a triplet.
- Violin (Vln.):** Plays a melodic line with a triplet and a short glissando.
- Viola (Vc.):** Plays a melodic line with a triplet and a short glissando, marked *arco*.
- Double Bass (D.B.):** Provides a harmonic support with a half note, marked *arco*.
- Speakers (Spkr.):** Indicated at the bottom of the score.

The score includes various musical notations such as notes, rests, triplets, and dynamic markings (*mp*, *p*, *arco*). The overall mood is indicated by the tempo and the 'With relief' instruction.

# 4. Corpus

163

The musical score for '4. Corpus' is written for a chamber ensemble. It begins at measure 163. The key signature has two sharps (F# and C#), and the time signature is 4/4. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 163-164 are rests. In measure 165, it plays a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). In measure 166, it plays a quarter note (B) and a half note (A), with a triplet of eighth notes (F#, A, C#) starting on the second eighth of the half note.
- B♭ Cl. (B♭ Clarinet):** Measures 163-164 are rests. In measure 165, it plays a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). In measure 166, it plays a quarter note (B) and a half note (A), with a triplet of eighth notes (F#, A, C#) starting on the second eighth of the half note.
- Bsn. (Bassoon):** Measures 163-164 are rests. In measure 165, it plays a quarter note (F#) and a half note (A). In measure 166, it plays a quarter note (B) and a half note (A), with a triplet of eighth notes (F#, A, C#) starting on the second eighth of the half note.
- Perc. (Percussion):** Measures 163-164 are rests. In measure 165, it plays a quarter note (F#) and a half note (A). In measure 166, it plays a quarter note (B) and a half note (A), with a triplet of eighth notes (F#, A, C#) starting on the second eighth of the half note.
- Pno. (Piano):** Measures 163-164 are rests. In measure 165, it plays a quarter note (F#) and a half note (A). In measure 166, it plays a quarter note (B) and a half note (A), with a triplet of eighth notes (F#, A, C#) starting on the second eighth of the half note.
- Vln. (Violin):** Measures 163-164 are rests. In measure 165, it plays a quarter note (F#) and a half note (A). In measure 166, it plays a quarter note (B) and a half note (A), with a triplet of eighth notes (F#, A, C#) starting on the second eighth of the half note.
- Vc. (Viola):** Measures 163-164 are rests. In measure 165, it plays a quarter note (F#) and a half note (A). In measure 166, it plays a quarter note (B) and a half note (A), with a triplet of eighth notes (F#, A, C#) starting on the second eighth of the half note.
- D.B. (Double Bass):** Measures 163-164 are rests. In measure 165, it plays a quarter note (F#) and a half note (A). In measure 166, it plays a quarter note (B) and a half note (A), with a triplet of eighth notes (F#, A, C#) starting on the second eighth of the half note.
- Spkr. (Speaker):** Measures 163-164 are rests. In measure 165, it plays a quarter note (F#) and a half note (A). In measure 166, it plays a quarter note (B) and a half note (A), with a triplet of eighth notes (F#, A, C#) starting on the second eighth of the half note.



#### 4. Corpus

166

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

# 4. Corpus

169

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*p*

*p*

# 4. Corpus

H
I

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

The musical score is for a piece titled "4. Corpus". It features a variety of instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and a Speaker (Spkr.). The score is divided into two sections, marked with "H" and "I" in boxes. The Piano part is the most active, starting with a "solo" instruction and dynamic markings of *f*, *p*, and *mf*. It includes a triplet of eighth notes and a quintuplet of eighth notes. The Percussion part has a rhythmic pattern of eighth and sixteenth notes. The other instruments are mostly silent, indicated by rests.

#### 4. Corpus

176

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

The musical score for '4. Corpus' begins at measure 176. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (D.B.), and Speaker (Spkr.). The Flute, B♭ Clarinet, Bassoon, Violin, Viola, and Double Bass parts are marked with whole rests, indicating they are silent during this section. The Percussion part features a rhythmic pattern of eighth and sixteenth notes. The Piano part is the most active, with a complex melodic and harmonic line. It includes dynamic markings of *pp* (pianissimo) and *f* (forte). The Speaker part is also marked with a whole rest.

#### 4. Corpus

179

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

4. Corpus

**J**

Fl. *p* *f*

B $\flat$  Cl. *p* *f*

Bsn. *p* *f*

Perc.

Pno. *f*

Vln. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

Spkr.

# 4. Corpus

185

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

# 4. Corpus

188

Fl.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.



## 5. Bolus

**laptop solo; all others tacet.**

# 6. Finale: A Spirit Disfigured

$\text{♩} = 90$

Flute

Clarinet in B $\flat$

Bassoon

Percussion  
Triangle (beater); Snare, Floor Tom (soft mallet)  
*p*

Piano

Violin

Violoncello  
pizz.  
*mf*

Double Bass  
pizz.  
*mf*

Speaker  
 $\frac{4}{4}$  | begin "A Spirit Disfigured," unmetred | |

6. Finale

5

Flt.

B $\flat$  Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

*p*

*p*

# 6. Finale

9 A

Flt. *mp*

B♭ Cl. *pp*

Bsn. *pp*

Perc.

Pno. *pp*

Vln.

Vc.

D.B.

Spkr.

6. Finale

13

The musical score for measures 13-16 of '6. Finale' features the following parts:

- Flt. (Flute):** Measures 13-14 are rests. In measure 15, it plays a half note G4, followed by eighth notes A4, B4, and A4 in measure 16.
- B♭ Cl. (B-flat Clarinet):** Measures 13-14 are rests. In measure 15, it plays a half note G4, followed by eighth notes A4, B4, and A4 in measure 16.
- Bsn. (Bassoon):** Measures 13-14 are rests. In measure 15, it plays a half note G2, followed by eighth notes A2, B2, and A2 in measure 16.
- Perc. (Percussion):** Plays a steady eighth-note pattern: G4, A4, B4, A4, G4, A4, B4, A4.
- Pno. (Piano):** Measures 13-14 are rests. In measure 15, it plays a half note G2, followed by eighth notes A2, B2, and A2 in measure 16.
- Vln. (Violin):** Measures 13-14 are rests. In measure 15, it plays a half note G4, followed by eighth notes A4, B4, and A4 in measure 16.
- Vc. (Violoncello):** Measures 13-14 are rests. In measure 15, it plays a half note G2, followed by eighth notes A2, B2, and A2 in measure 16.
- D.B. (Double Bass):** Measures 13-14 are rests. In measure 15, it plays a half note G2, followed by eighth notes A2, B2, and A2 in measure 16.
- Spkr. (Speaker):** Indicated by vertical lines at the end of measures 13, 14, 15, and 16.

# 6. Finale

17 B

Flt. *p*

B♭ Cl.

Bsn.

Perc.

Pno. *8<sup>va</sup>*

Vln.

Vc.

D.B.

Spkr.

# 6. Finale

21

Flt. *mf*

B $\flat$  Cl.

Bsn.

Perc.

Pno. *mf* 8<sup>va</sup>

Vln.

Vc.

D.B.

Spkr.

## 6. Finale

[illegible]



# 6. Finale

**C**

Flt. *p*

B♭ Cl. *p* bend pitch down 3

Bsn. *p* *pp* *mp*

Perc. very soft rattling *pp*

Pno. *p*

Vln. *p*

Vc. *mp* *p* 3

D.B.

Spkr.

The musical score is for a piece titled '6. Finale'. It features a multi-staff arrangement for various instruments. The Flute (Flt.) part begins with a rehearsal mark 'C' and a piano (*p*) dynamic. The B♭ Clarinet (B♭ Cl.) part also starts with a piano (*p*) dynamic and includes a 'bend pitch down' instruction and a triplet of eighth notes. The Bassoon (Bsn.) part has a piano (*p*) dynamic, followed by a very soft (*pp*) and then a mezzo-piano (*mp*) section. The Percussion (Perc.) part features a 'very soft rattling' effect, marked with *pp*. The Piano (Pno.) part starts with a piano (*p*) dynamic. The Violin (Vln.) part begins with a piano (*p*) dynamic. The Viola (Vc.) part includes a mezzo-piano (*mp*) section and a piano (*p*) section, with a triplet of eighth notes. The Double Bass (D.B.) part is present but has no specific markings. The Speakers (Spkr.) part is indicated by a line with tick marks.

# 6. Finale

33

Flt. *pp* bend pitch down

B $\flat$  Cl. *mf* *pp*

Bsn. *pp*

Perc. half open

Pno. *mf* *pp*

Vln. *mf* *p* *pp* + LH pizz.

Vc. *pp*

D.B. *pp*

Spkr.

# 6. Finale

37

Flt.

B♭ Cl.

Bsn.

*p*

Perc.

*mf* *pp*

Pno.

*p*

Vln.

*p* *mf*

+ LH pizz.

Vc.

*p*

*pizz.*

D.B.

*p*

Spkr.

## 6. Finale

Flt.

B♭ Cl.

Bsn.

Perc.

Pno.

Vln.

Vc.

D.B.

Spkr.

# 6. Finale

**D**

Flt.

B $\flat$  Cl.

Bsn.

Perc. **Vibraphone (motor on)**  
*mf*

Pno.

Vln. *pizz.*  
*pp*

Vc.

D.B. *arco*

Spkr.

# 6. Finale

49

Flt.

B♭ Cl.

Bsn.

Vib.

Pno.

Vln.

Vc.

D.B.

Spkr.

arco

*p*

+

6. Finale

53

Flt.

B♭ Cl.

Bsn.

Vib.

Pno.

Vln.

Vc.

D.B.

Spkr.

*ppp*

*mp*

6. Finale

57

Flt.

B♭ Cl.

Bsn.

Vib.

Pno.

Vln.

Vc.

D.B.

Spkr.

The musical score for measures 57-60 of '6. Finale' is arranged in a multi-staff format. The Flute (Flt.) and B♭ Clarinet (B♭ Cl.) parts feature melodic lines with slurs. The Bassoon (Bsn.) part has a short melodic phrase. The Vibraphone (Vib.) part is mostly silent. The Piano (Pno.) part has a complex accompaniment. The Violin (Vln.) part has a long note in measure 57. The Viola (Vc.) and Double Bass (D.B.) parts have long notes. The Speaker (Spkr.) part has a series of short notes.



# 6. Finale

**E**

Flt.

B♭ Cl.

Bsn.

Vib.

Pno.

Vln.

Vc.

D.B.

Spkr.

*f*

*mp*

# 6. Finale

65

Flt.

B $\flat$  Cl.

Bsn.

Vib.

Pno.

Vln.

Vc.

D.B.

Spkr.

6. Finale

69

Flt.

B $\flat$  Cl.

Bsn.

Vib.

Pno.

Vln.

Vc.

D.B.

Spkr.